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First Show 7 p. m.

Program Same as Matinee

Second Show 8:30 p. m.

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Owing to a desire expressed by a number of persons receiving moneys after banking hours on Saturday afternoons to make deposits of the same in the Savings Department, the Bank of Hawaii Savings Department will, beginning Saturday, September 11th, 1915, and continuing each Saturday evening thereafter until further notice, be open from 7 P. M. to 9 P. M. to receive deposits only. No payments will be made during the above mentioned hours.

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MUSIC BY RUSSIAN TRIO SWAYS HEARERS FROM SMILES TO TEARS

Second Concert By Cherniavsky Brothers Confirms Conviction of Their Greatness

Americans are so strangely compounded of Teutonic passivity and Celtic melancholy, so accustomed to laughing first at themselves and then at the rest of the world, that when the three young Russians of the Cherniavsky trio appeared on the stage at the opera house last night many of the audience spent most of the first five minutes smiling at the extreme flexibility of Leo Cherniavsky's eyebrows, the indrawn intensity of Michel Cherniavsky's eyes, and at Jan Cherniavsky's floppy head, bobbing above the piano keys.

But before the second part of the opening trio the auditors had forgotten themselves in order to listen. That was the great phenomenon of the night—an American audience which had forgotten to be self-conscious. But they had to forget when the twisted melodies, the big music, the mirth and the rippling climax of Schubert's "Wasser-Musiken" poured into their ears with an irregular, with a wild cheerfulness which drew the audience forward in their seats, and when the piece closed with an outburst of festival laughter from many voices, there was real applause.

Yet the program was not fairly started until Michel, Cherniavsky played his three violoncello solos. The strangely voice-like tone of the cello appeals to all ears more quickly, perhaps, than any other instrument, yet the public is so accustomed to the quavers and notes of the ordinary cello that it was a pleasure to find Michel playing without affectation without tricks, and with how far deeper an emotion! In his second piece Offenbach's "Musette," his technique responded perfectly to the delicate quick step demanded by the music, and yet through it all was the unmistakably human singing of the cello, with Jan's piano accompaniment blending like "dripping moonlight" as one man in the audience phrased it.

In his last solo he took his hearers quite away from the theater and put them down somewhere in the hills with wild flowers about and a wind from somewhere, and butterflies fluttering here and there or swooping over a little higher to catch a view of some yet more gorgeous patch of color.

Perhaps it was because of the climatic nature of Michel's performance that Jan's piano solos immediately following did not get their merited appreciation. There were many contrasts in his playing—sudden changes from moderate strength to extreme lassitude. The Nocturne in E major he did well, but when he came to the mighty Scherzo in B flat minor, there was not quite enough thunder in the rolling bass, nor the requisite jagged flash in the treble. Some piano licks make that piece like a great storm at sea, with heaving black-edged land swells all about and a splendor of stars and broken clouds in the heavens, but Jan's touch was different. He excels as an accompanist, and as such he is the rarest of the rare—one who is subdued without being obscure.

The audience dreamed over the first half of the program, but Leo Cherniavsky startled his hearers wide awake with the first note from his violin in the second half. He began with Schubert-Wilhelm's "Ave Maria." The man who spoke of "dripping moonlight" whispered that it was not a holy song at all, but a love lyric. So it was, with Leo playing. And yet he could pass at a stride into the fantastic "Humoresque," though here he worried his audience a bit with his double stop work—we are so unused to good music, you know. But his "Spanish Dance" by Sarasate was truly a dance, with the flash of castanets and strain of quick postures. The audience begged for an encore with much noise, and Leo came out to look them over and decide whether or not they were asking for a prolonged program or for music. Luckily he decided the latter and he gave a charming little song, tipped at the end with a whistling strain like one brooding over old times, half sadly and half joyously.

After that came the "Tema con Variazioni." It begins with a peasant's song—a careless thing. The theme ran through the entire trio. It was a man's life, fierce, melancholy and triumphant; and the little song was the man's soul and his aspiration holy and bitter at once, and always terribly human. There was a man's ambition in it, and his strivings, and his nights of death, and mornings of victory, and still moments when love clears the soul, so that in the last when the beat of the dead march ended, why "the triumph lived on in us."

LICENSE BOARD DEFERS ACTION IN CHONG CASE

Vigorous protest by the Anti-Saloon League was made yesterday to the board of liquor license commissioners against the granting of a license to Lee Chong, who conducts a restaurant at 93 King street. Several of the league's reasons for believing that it would be unwise to allow the Chinese to sell liquor in his place of business were carefully outlined.

A public hearing on the application will be held by the board on October 21. An application of the Hawaii Selsu Kwalaha, a sake brewery, to extend its premises to Halekuanila street, was granted. The board referred to the license inspector for investigation and a report on the application of Young Kong for a license for the Pei King cafe, King and Smith streets. It was ordered that the proprietors of the Progress saloon be summoned to appear before the board, probably at the next meeting and show cause why their license should not be revoked. It is alleged that two men who are on parole and who were arrested last week, were found drinking in the saloon.

ADD ANOTHER MONTH TO PRISONER'S TERM

An additional month was today tacked on to the sentence which Frank W. Weisenberger now is serving in Oahu prison. The special federal grand jury indicted Weisenberger a few days ago on a charge of stealing opium from the office of the U. S. commissioner, and yet she from the office of the U. S. district attorney. Weisenberger pleaded guilty this morning. At the time the theft was committed, Weisenberger was a "trustee" and was doing janitor work in the federal building under the supervision of the U. S. marshal.

GOVERNOR WOULD LIKE ROADS TO BE BETTER

In an interview with A. F. Wall and A. P. Taylor of the Hawaii Promotion Committee, Governor Pinkham yesterday declared himself a hearty believer in the upbuilding of Hawaii's roads.

The governor spoke especially of the road around Diamond Head, which he says is in such a condition that it takes from the motorist much enjoyment that he would otherwise find in the ride. He also says it would be a good idea to open up the roads to Makapuu Point and Waimanalo district for general travel.

MARRIAGE LICENSES.

Shigeharu Toyotaka 26

Yuki Yoshino 19

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